

Initially, I tried to adhere to the idea of a cube with 6 distinct faces. The final design started off as a minimalist cube where the six exterior hexagons bisect each face. After I built my first paper model, I realized that the model was a triangular pyramid with extruded corners. This shape redefined the assignment. I had deviated from the original gridded system and now had four triangular faces. I wanted to avoid orienting the object in space, so the viewer was forced to turn it over in their hands and try to understand the object from multiple perspectives. I went through several iterations utilizing the basic pyramid shape as a primary structure. The breakthrough was when I changed my organizational locus. Rather than trying to create four identical faces, I wanted to create a design that radiated from the vertices. This resulted in the final design of concentric triangles coming from each corner. After wrestling with the form of my sculpture, I still had to build it. The shape of the primary structure was incredibly frustrating to recreate with the dowels, because of the complex angles and the thickness of my building material. What finally worked was creating the six hexagonal faces and mounting them to a triple miter joint. The secondary and tertiary structures were simpler to build: I created 20 equilateral triangles and assembled them inside the primary structure. For added stability, I glued each dowel to the primary structure. The only hurdle was weaving the final triangles around the internal turmoil of the form. Overall, this design was the result of countless exploration and experimentation.

